

Some Nineteenth-Century Inscriptions at Kirkby-in-Furness, Cumbria

by

BLAKE TYSON

In volume 25 of these *Transactions*, details were given of several unusual inscriptions carved on great slabs in the quarry-floor at Ecclerigg Crag, near Windermere. Although their creator was of little consequence, they offered a chance to examine his character and personal interests and led to discussion of local history matters. In response to the article, Michael Davies-Shiel told me of other, little-known inscriptions on the parapets of a bridge near Broughton-in-Furness. Since these are as interesting as the Ecclerigg carvings and suffer greatly from vehicle and frost damage, it is essential to record and comment on their content and style before any more detail is lost. Fieldwork in the district revealed other work by the same carver whose identity is uncertain. All of his work lies in the Low and Middle Quarters of the ancient parish of Kirkby Ireleth¹ to the east of the Duddon estuary (Fig. 1). The bridge will be considered first.

WREAKS CAUSEWAY END BRIDGE (SD 232 862)

On the tortuous A595 trunk road from West Cumberland to Barrow, a straight causeway crosses the flat, low-lying peats known as White Moss and Wreaks Moss southeast of Broughton-in-Furness. At the eastern end of the causeway where the road crosses Kirkby Pool, Wreaks bridge carries such a volume of traffic that, with no footways, it is hazardous to inspect the carvings on its parapets. The bridge has three arches of local Silurian slate rubble, is about seven yards wide and has been widened by two yards on the downstream side. The parapets are about forty yards long and fifteen inches wide and have been rebuilt in sawn slate. Thus many new coping stones are interspersed among old ones which were re-set to preserve thirty well-carved inscriptions. One clear carving slightly overestimates the distance to the local market town by stating *BROUGHTON / 2 ML*.

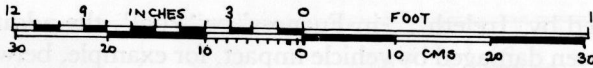
Other inscriptions are so weathered that much of the detail is now lost. For example, the north parapet has a heart followed by a barely discernible *KIRKB [Y]* as if the carver was anticipating the modern craze for labels implying 'I love . . .'.

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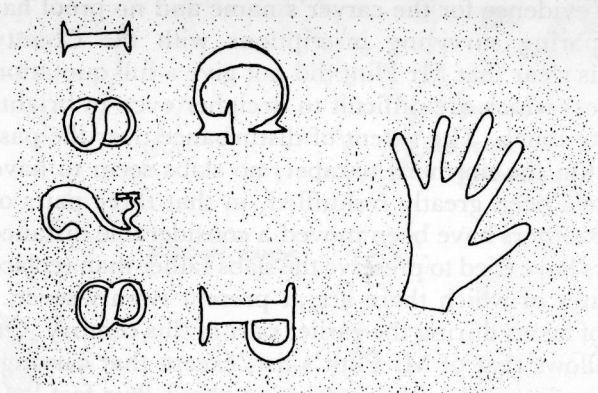
If Kirkby was originally followed by 'Ireleth', '-in-Furness' or 'Pool', the addition has been lost. Other slabs have been damaged by vehicle impact, for example, between my visits to the bridge in August 1985 and April 1986, one of the largest inscriptions had been broken into three pieces, probably by a vehicle. Formerly it read *ENGLAND EXPECTS EVER. / MAN TH. DAY WILL DO HIS / UTY*. Although the largest piece remained in place, the middle portion, indicated by broken lines on figure 4, was reset some distance from its partner and the left end of the inscription has been lost. Other slabs seem to have suffered a similar fate, for example one offering travellers an indication of the distance to Ulverston (Fig. 2).

This inscription was recorded in full in a list made by Mr R.G. Plint, a member of the Cumberland and Westmorland Antiquarian and Archaeological Society, who died about 1979. On 28 September 1966, he reported to the Lancashire Divisional Bridge Surveyor at Ulverston that two stones had fallen into the river. He stated that they had been carved by one John Johnson of Wall End, about two miles south of the bridge (Fig. 1). He offered to supply a list of the carvings, and repairs were delayed until it was received. As Mr Plint's family could not trace his research notes, it has not been possible to test his evidence for the carver's name and no proof has been found elsewhere. By comparing surviving inscriptions with the County Bridgmaster's copy of the list, it is clear that Mr Plint did not give a full quotation of all of them and he misread others which are difficult to decipher even in bright, slanting sunlight and with sensitive touch. The extent of disturbance over the past quarter-century can be assessed. On the northern parapet, no slabs seem to have been lost in that time but they have been greatly reshuffled, in that three pairs of slabs have been transposed and six others have been moved a considerable distance (Appendix 1). Clearly the Surveyors have tried to preserve the slabs rather than replace them with modern blank substitutes of which there are at present twenty-seven.² Perhaps these indicate the extent of losses during the earlier part of this century. On the southern parapet the order follows that of Mr Plint's list, except that carvings of a left and a right hand have been lost and a fine inscription about four feet long has been transferred to the Broughton end of the northern parapet. By referring to the district's evening postal service, this slab allows a check on the carver's knowledge of local affairs. It is reproduced in figure 2.

The carvings can be dated from a slab on the southern parapet inscribed 1878, while another on the opposite parapet has the same date together with initials GP and a left hand (Fig. 2). The hand is positioned as if a right-handed person stood on the carriageway, drew round his other hand and then cut the hollowed shape crudely, while the date and initials were probably carved by someone straddling the parapet. The identity of 'G.P.' has not been established. A characteristic number seven was used on both dates and on a large slab which informed Victorians that *THOMAS DAWSON / POST MESSENGER / ARRIVES 7-40 AM* (Fig. 4). This information is supported by details in Mannex & Co's *Directory of Furness and Cartmel* (1882), p. 287, which identifies the Broughton-in-Furness 'Post, Telegraph, Money Order Office and Savings Bank at Mr J.F. Dawson's, Princes Street. Letters arrive via Carnforth at 6-25 am and 3-7 pm and are despatched at 6-35 pm. Delivery at 7-00 am by messengers'. Thus, only thirty-five minutes were allowed for sorting the letters, with



BE KIND TO
THE
POOR



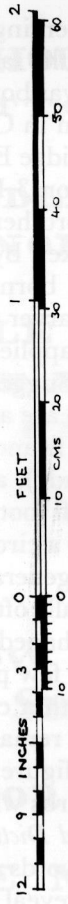
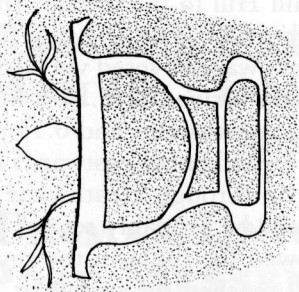
ULVER
SMIT

T DAWSON
POST MESSENGER ARRIVE
5-30 PM

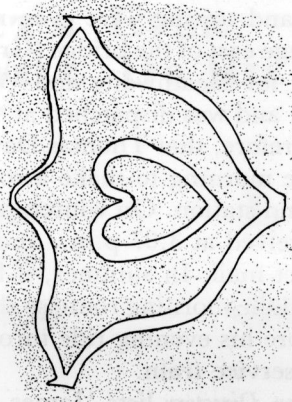
Fig. 2 (above) Fig. 3 (opposite)

A selection of rubbings made from nine of the best-preserved carvings on the parapets of Wreaks Causeway End Bridge near Broughton-in-Furness. Their position in 1985 is indicated in Appendix 1

BEHAVE YOUR
SELF BEFORE OLIVE



THE BAILIFF
LEN ME GUN



THEY LAUGH
BEST WHO LAUGH LAST

forty minutes more for the two-mile ride over Windmill Hill to the bridge. In the evening, the return trip and sorting were even more hurried. The *Directory* shows that mail for the next village east of the bridge (Grizebeck) was delivered via Kirkby-in-Furness, whereas that for Heathwaite and Woodland arrived at 8.30 a.m. by messenger via Broughton and was dispatched at 4.55 p.m. in winter and 6.15 p.m. in summer. It seems, therefore, that Thomas Dawson turned north-eastwards after crossing the bridge in the morning to make a round-trip through Heathwaite and the post office at Woodland station. On winter afternoons he probably set out from Broughton, with post received at 3.07 p.m., and followed the route in the reverse direction mainly to collect mail. In summer, if he still reached the bridge at 5.30 p.m., perhaps he repeated the morning route so that he could work nearly two hours longer in Broughton before his evening ride through beautiful countryside, maybe to meet a later summer-service train.

The next page in the *Directory* lists 'James Fleming Dawson stationer, fancy repository, boot and shoe dealer and post master' in the same street. The 1881 census return states that he was thirty-eight years old and was born at Ulpha in the Duddon valley. The Ulpha parish registers show his baptism in October 1842 as the second of seven children of James Dawson, shoemaker of Bridge End, and his wife Elizabeth. His eldest brother was Thomas Dawson, baptised on 3 February 1839. If Thomas was the post messenger working for his younger brother, there is no trace of him in the 1881 census in which his place had been taken by the postmaster's nephew William Fleming aged '17, Rural Letter Carrier', born at Colton.

The 1881 census does not help to identify the carver or persons like *CLOWTHER* who is named on the bridge. The same problem applies to another name, whose interpretation is unclear (Fig. 4). Maybe a James Suggen was aged fifty-two years or else L. James and I. Suggen were two locals who are also unidentified. The post-horn or jaw-bone shape carved between the names is another puzzle. Other carved shapes include a heart within a shield (or flower head?), a vase with traces of foliage (both shown in figure 3), a horned bovine head, a left foot within a pair of concentric circles and a six-petalled, compass-drawn design in a circle with initials *JF* (Fig. 4). They have little artistic merit. In contrast words are generally well-executed in capital letters, commonly two, three, four or five inches tall, often with larger initials and with serifs bisected by progressively deepened, V-shaped grooves which reach half-an-inch deep. Some letters are only outlined and a few peter out at the edge of the stone. If the work was set out freehand and cut with a chisel, the carver displayed skill and perseverance, but only the least-weathered remain crisp enough to produce rubbings for illustrations. Others are sketched in figure 4.

Some of the inscriptions are well-known proverbs while others are just phrases or sayings. Those which are included in the *Oxford Dictionary of English Proverbs* or in *Brewer's Dictionary of Phrase and Fable* differ both in words and spellings. Some sayings have not been found in any source and seem to reveal something of the carver's personality, as do his inscriptions with patriotic or political sentiment. The largest proverb occupies a single slab seven feet long and was derived from Aesop's Fables, with additional words, perhaps the invention of the carver or derived from his upbringing: *PUT YOUR SHOULDER TO THE WHEEL / IS A MOTTO FOR EVERY MAN*

ENGLAND EXPECTS EVER.
MAN TH. DAY WILL DO HIS
UTY

HAPPY
LAND

THOMAS DAWSON
POST MESSENGER
ARRIVES 2-40 AM

L  I
JAMES⁵² SUGGEN

PUT YOUR SHOULDER TO THE WHEEL
IS A MOTTO FOR EVERY MAN

I CAN PADDLE MY
OWN CANOE

SELDOM
SEEN

A SENSIBLE MAN WOONT
OFFEND ME AND NO OTHER
CAN



BONNETS c
BLUE

CUM UNDER
MY PLAI.

YELLOW
FOR EVER

TOMORROW T
UN MAY BE SHINI

DO NOT STOP LONG
AT THE FAIR

ENGLAND FOR EVE.

IS COMING

FORGET ME NOT

BE A WARE



Fig. 4

Sketches of some of the less well-preserved inscriptions on Wreaks Causeway End Bridge

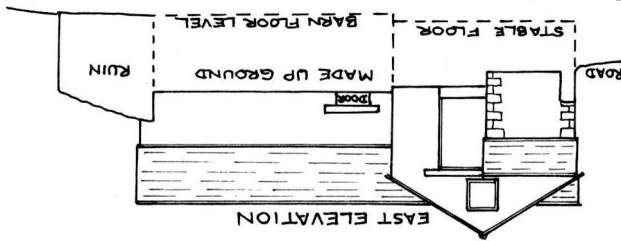
(Fig. 4). One of the best preserved proverbs (Fig. 3), follows Sir Walter Scott's words from *Peveiril of the Peak* (1823) which, in turn, were derived from a French proverb *Rira bien qui rira le dernier* (He will laugh well who will laugh last). The carver also modified Captain Marryat's words from *Settlers in Canada* (1844) which, in 1854, became a song by Sarah Bolton: *I CAN PADDLE MY / OUN CANOE* (Fig. 4). Another seems to suggest a measure of originality and tolerance. It picks out the essence of one of G. Herbert's *Outlandish Proverbs* (1640), which supposed that 'None is offended but by himself'. It reads: *A SENSIBLE MAN WOONT / OFFEND ME AND NO OTHER / CAN* (Fig. 4).

Other sayings seem to have been disrupted by slabs breaking or losing their partners. For example, one would expect *SELDOM / SEEN* to be followed by 'Soon Forgotten'. If the carver's obvious interest in everyday sayings is any guide, perhaps 'Christmas' would be the most likely word before *IS COMING* (Fig. 4). Perhaps he intended *BE A WARE* to stand alone but, in the light of some of his adaptations, he might have considered adding something about 'the Ides of March' or, with a suitable rustic flavour, 'a silent dog and still water'. We shall probably never know his real intention. Frost shatter has spoiled *S.E.... GREEN PEAS* but, if one is tempted to guess the first part as 'sweetest' or another fitting word, Mr Plint read it as *SHELLING* when the stone might have been in better condition. Another slab, which is perfectly legible, demonstrates the danger of guessing and teases the imagination by stating *THE BAILIFF / LEN ME GUN* (Fig. 3).

In view of the carver's interest in Nelson's famous signal to his fleet before the Battle of Trafalgar (mis-quoted), it is not surprising to find patriotic sentiment expressed in *ENGLAND FOR EVER*. On the other hand, Scottish interests seem to surface in *BONNETS O [F] / BLUE* and *CUM UNDER / MY PLAI [D]* (Fig. 4). If the first refers to blue woollen caps formerly worn by Highlanders, the second is difficult to decipher and presents something of a puzzle. Two more slabs might suggest political interest in Gladstone's Liberal party and the welfare of the working class: *YELLOW / FOR EVER* (Fig. 4) and *BE KIND TO / THE / POOR* (Fig. 2). However, in Cumbria, yellow was the colour adopted by the Lowther family's Tory interest compared with blue for the Whig party.³

If the carver came from an ordinary family of limited means, perhaps we can catch a glimpse of his childhood in other inscriptions. At an early age, he might have been warned many times: *BEHAVE YOUR / SELF BEFORE FOLK* (Fig. 3). In his teens when Broughton's three fair days occurred annually on 27 April, 1 August and 6 October,⁴ he must surely have been advised: *DO NOT STOP LONG / AT THE FAIR*. Three other carvings, the last of which is difficult to read, suggest that he was essentially an optimist: *NIL DESPERANDU [M]*, *HAPPY / LAND* and *TOMORROW T[HE] / [S]UN MAY BE SHINI[NG]* (Fig. 4).

Finally, if the carver had any thoughts of leaving a lasting reminder of his skill and effort when he cut *FORGET ME NOT* into the bridge, he did not supply enough information for his identity to be established. However, his style of lettering and some characteristic features like his number sevens and his vases show that he worked at other locations in the district. These will now be considered.



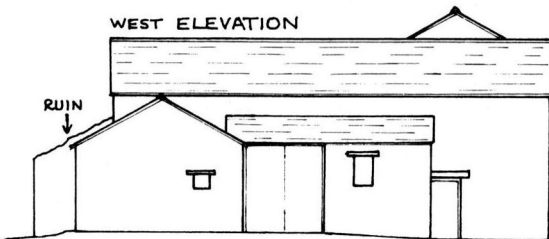
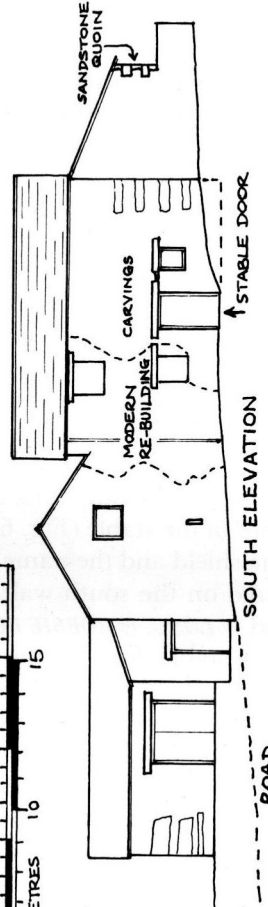
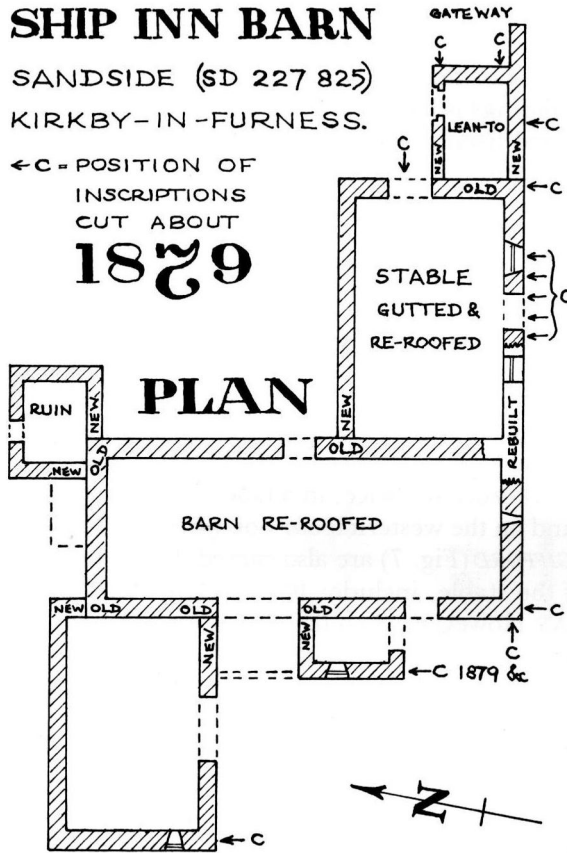
SHIP INN BARN

SANDSIDE (SD 227 825)

KIRKBY-IN-FURNESS.

← C - POSITION OF
INSCRIPTIONS
CUT ABOUT

1879



4/86

Fig. 5

Measured plan and elevations of buildings opposite the Ship Inn at Sandside

BUILDINGS AT THE SHIP INN, SANDSIDE (SD 227 825)

The Ship Inn at Sandside stood near an old wharf at Kirkby Pool Foot on the Duddon estuary. Here thousands of tons of dark blue 'Burlington' slate were brought down each year from the Kirkby Moor quarries for loading into coasting vessels until the Furness Railway took over the trade after 1847.⁵ Apart from meeting travellers' needs, the inn probably kept horses to hire for transport to local market towns at Broughton, Dalton and Ulverston and perhaps also to assist the carriage of slate. The stable and barns stand opposite the inn (Fig. 5) and are Grade II listed buildings. After planning permission was granted for conversion to housing, they were gutted, partly rebuilt and largely re-roofed. In April 1986, they were to be sold so that the work could be completed by a new owner⁶ but, by August 1988, no more had been done. The oldest part of the buildings is a central barn aligned roughly north-south and several extensions are proved from obvious joins in the stone work. A smaller barn cum coach-house was added to the west side at the rear of an open yard and a stable with a loft was added on the east side against the road. Three loose-boxes were added to these buildings as shown in figure 5. The main buildings probably date from the mid eighteenth to the early nineteenth century and their listed status seems to be justified solely by the many carvings on the slate rubble walls, particularly facing the road.

Almost all of the lettering on the building has the same style as Wrecks bridge but the state of preservation is far better. The only hindrance to making clear rubbings of all the carvings is the position of some between nine and twelve feet up the walls. The carver must have used a ladder or perhaps a scaffold. With the same characteristic seven as on the bridge, the date 1879 occurs twice; in a label over four feet long above the door of the stable (Fig. 6) and on the western loose-box where a left hand, a heart, a blank shield and the name *I GIFFORD* (Fig. 7) are also carved. Other personal names, scattered on the south wall of the stable, include: *Wm MARTIN*, *IOHN GRAHAM* (Fig. 6), and *W LONG, & ROBBIE BURNS*. However, when the mason was carving *W ATKINSON* near the stable door, he found the stone too short and so repeated the name properly on the lean-to east of the stable. The N and the O of this name (Fig. 6) indicate how the mason carved his letters, first by outlining the narrow uprights or, with round letters, the outside arc. Then he completed shallow grooves for the other margin of the wider elements of letters and finally hollowed out the deep V-shaped grooves of the wider parts and added serifs. The repetition of Atkinson's name might suggest that the carver received commissions from friends to record their names but none of them have been found in the 1881 census or the 1882 *Directory*. Only the identity of Robbie Burns is obvious.

The listed building description notes that other names were said to be those of stud stallions kept by the inn. This could explain *& TOPSMAN* (Fig. 6) above the stable door and other carvings on the stable's eastern quoin stones, including *YOUNG ORVILLE*, *GALLOWAY/JOCK* and *BRITISH SCOTCHMAN*. The last name was cut in smaller letters without serifs (Fig. 6), perhaps by a different carver, in the same style as *LORD LYON*, *COCK O THE NORTH* and *I. ARMSTRONG [?] CYPRUS* which are all on sandstone blocks of the eastern lean-to addition. A characteristic ampersand⁷ before Topsmán's name seems to suggest that there was a partner, but the adjoining stones were unsuited

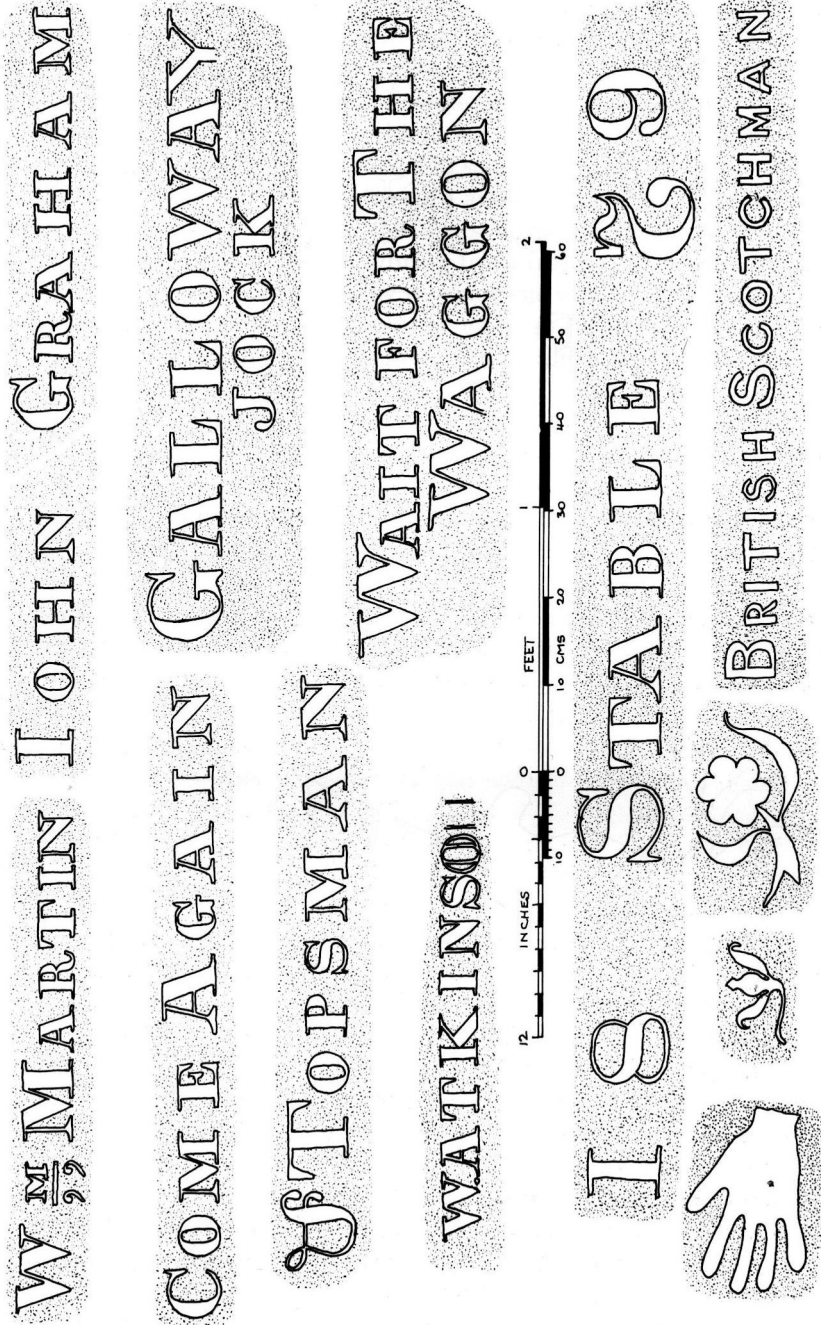
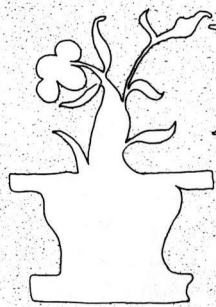


Fig. 6

A selection of rubbings made from inscriptions on the south wall of the stable opposite the Ship Inn, Sandside

THE CHARMING
MONTH
OF MAY





DREARY
WINTER



HARDTIMES

IGIFFORD



1829

Fig. 7
Selected rubbings from the western parts of the buildings opposite the Ship Inn

for carving the name. Thus Topsman could just as easily have been a plough horse, a trail-hound or fox-hound, a chief drover or even a sailor working the rigging of local ships. No evidence has been found to remove the uncertainty. Some simple flower designs occur among the carvings (Fig. 6) and inscribed direction signs to *ULVERSTON 5 MLS* and *BROUGHTON* are on the stable's south-west corner opposite the inn.

As at Wreaks bridge, the carver included some intriguing phrases. Over the stable door *COME AGAIN* might have been directed at visitors leaving the inn, while *WAIT FOR THE / WAGGON* (Fig. 6), on the stable's east corner might have appeared to state the obvious to Victorian travellers alighting from trains in a remote rural area with meagre local road transport. Perhaps the most artistic work is on the south-west corner of the small barn (Fig. 7) where the carver seems to have expressed his opinion on the weather of North Lonsdale. Despite a mild climate near the sea, after a *DREARY WINTER* of longer northern nights in a district with nearly sixty inches of rain, the carver clearly welcomed *THE CHARMING MONTH OF MAY* (Fig. 7). Expressive pot-plants suggest that less clear examples on Wreaks bridge were originally similar.

If *HARD TIMES* again suggests the carver's apparent interest in the poor, perhaps another glimpse of his early years is seen in *COME & TURN THE HANDLE*. This inscription is on the lintel of a double doorway in the upper storey of the stable's eastern gable. Could it reflect familiar instructions to power a manually-operated straw or turnip cutter there, or did the carver formerly help his mother mangle clothes on wash-day? The words are in the carver's characteristic style and help to date the simpler letters without serifs on the eastern lean-to, for the left side of the wide doorway and the beginning of the first word are obstructed by the side wall of the lean-to. Thus the lean-to must be later and the lettering without serifs might have been done by a different carver, again unidentified. The lean-to appears on the O.S. 1: 2,500 plan of 1889.

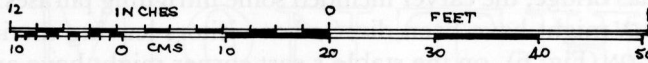
CARVINGS AT WALL END (SD 234 832)

Since mileage indicators to market towns had been found at Wreaks bridge and the Ship Inn, a rapid search was made along all old roads in the district. As a result a cottage in the hamlet of Wall End was found to have a few similar carvings near its north-west corner (Fig. 8). On the front, *1870* is prominent and there is a decorative hand, carved in outline with a heart in its palm. There are road signs *TO ULVERSTON*, *DALTON* and *BARROW 12*. On the north gable a fallow-deer antler accompanies direction indicators to *LOWICK CHURCH* and *BROUGHTON*. As the front of this building fell out many years ago and was rebuilt, it is likely that other carvings have been lost.

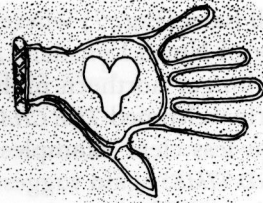
South-west of this building, a house called Ivy Green is dated 1885 with digits in the style of the other numbers already mentioned. More certainly, on the other side of the modern main road (Fig. 1, inset), is the *CHRISTIAN MEETING HOUSE* of some Independent Baptists who are part of the 'Churches of Christ'. High on the west gable wall, the date *1876* has a figure seven identical to those already described. Church records do not mention its construction, but the secretary said that the building was erected voluntarily by members, many of whom were slate-quarrymen. It is feasible that the date-carver might have been both one of the builders and a member of the church. Bearing in mind Mr Plint's comment about the bridge carver's name,

BROUGHTON

NORTH



1870



LOWICK

CHURCH

N 8

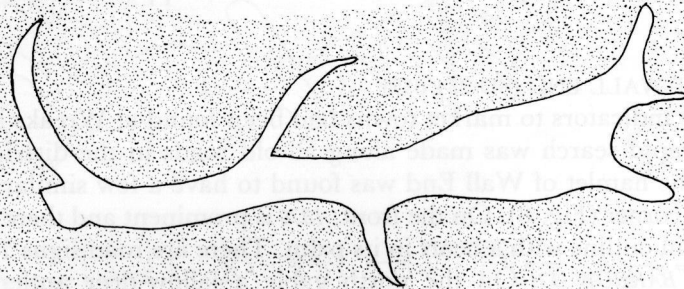


Fig. 8

Selected rubbings from the north-west corner of Wall End Cottage. The date and lettering are in the same characteristic style as those at Wrecks Bridge and the Ship Inn but the hand design and fallow-deer antler were not repeated in the later work

a search of the burials register revealed a John Johnson, quarryman, interred on 24 November 1882, aged 81 years. As he might have been too old to carve the numerous inscriptions already described and certainly could not have dated Ivy Green, an alternative was sought. A gravestone at Wall End records John Johnson of Dove Bank who died on 21 November 1902 aged 67 years, and his wife Sarah who died on 4 May 1913, aged 72 years. He would have been 35 years old in 1870 and could be the carver identified by Mr Plint. Proof has not been found, however.

In view of the evidence in the district, a search was made of all old buildings, bridge parapets⁸ and wherever the carver's art might have been practised, including graveyards within five miles of Wall End. Only one more example of his work was found—on a gravestone in St Cuthbert's churchyard at Beckside, the ancient parish church of Kirkby Ireleth. The stone stands about seventeen yards south of the chancel's east window and commemorates the Winder family of Soutergate. The stone records events between 1865 and 1956. Following an inscription to Elizabeth Winder who died on 1 August 1871 aged 22 years, there is another remembering 'Also Jane the Beloved wife of Thomas D Winder who departed this life February 4th 1871, aged 39 years'. The seven in the date is of the diagnostic type and the inscription must have been carved after 1 August 1871 and before the date of recording the next death in August 1888.

Despite the obvious problems of the carver's identity, the meaning of some of his work and the apparent loss of examples, this article has noted surviving inscriptions, examined aspects of local history and attempted to explore the carver's personality. It seems unlikely that more searching will produce further evidence. If a rural area like Kirkby-in-Furness has produced such a loss of certainty and detail in little over a century, how much more urgent is the need to record unusual features in other areas where the likelihood of destruction is even greater?

NOTES AND REFERENCES

1. Low Quarter contained villages at Beckside (where the parish church of St Cuthbert stands), Sandside and Soutergate. Middle Quarter contained hamlets at Grizebeck, Dove Ford, Dove Bank, Chapels, Beanthwaite and Wall End. Four more townships were Broughton, Dunnerdale, Seathwaite and Woodland & Heathwaite. Mannex & Co, *Directory of Westmorland with Lonsdale and Amounderness* (1851), 428-437.
2. The present bridgemaister states that records going back to April 1947 were inherited from Lancashire at the county council re-organization in 1974. They show that parapet repairs were carried out in April 1956, October 1959, July 1965, December 1966 and December 1971. Even if earlier repairs were less frequent, one must wonder just how much detail has been lost this century.
3. Parson, W. & White W., *Directory* (1829), 126.
4. Mannex, *Directory* (1851), 430.
5. Mannex, *Directory* (1851), 428-9.
6. Estate agent's brochure of Messrs Thompson & Matthews of Ulverston.
7. Identical to those in *& ROBBIE BURNS* and *COME & TURN THE HANDLE*.
8. For example, although Bank End bridge, near Grizebeck seemed an ideal target for the carver to practice his art, it was re-built in 1903 and there is no trace of any carvings there.

ACKNOWLEDGEMENTS

I am grateful to Mr M. Davies-Shiel of Windermere for drawing attention to the bridge carvings and to Mr D. Andrews of the Cumbria Highways Department, Carlisle, for providing a copy of Mr Plint's list of them. The help offered by Mr Plint's relatives is appreciated. Mr Alan Barge of Bank Field, Ings kindly gave permission to inspect and measure the Ship Inn buildings while Mr and Mrs A. Farish of Carle Cross, Kirkby, were most helpful regarding the history of their church. My wife Margaret, as always, provides constant support to my research.

Appendix 1

An Inventory of Inscribed Slabs on Wrecks Causeway End Bridge, August 1985.

South Parapet		Broughton End	North Parapet	
1	Blank		1	Blank
2	Blank		2	Blank
3	Blank		3	Blank
4	Blank		4	Blank
5	Blank		5	Put Shoulder to Wheel . . .
6	Blank		6	Blank
7	1878		7	Blank
8	Blank		8	T Dawson . . . 5.30 pm
9	Blank		9	The Bailiff Len me Gun
10	Blank		10	Behave Yourself before Folk
11	Be Kind to the Poor		11	Is Coming
12	Happy Land		12	Blank
13	Blank (Rt hand missing)		13	Blank
14	Blank		14	Be A Ware
15	Blank		15	Broughton 2 ml
16	A Sensible Man . . .		16	C Lowther
17	Yellow for Ever		17	Nil Desperandum
18	I can Paddle my oun Canoe		18	Blank
19	(Eroded)		19	Ulvers 8 MI
20	S . . . Green Peas		20	Thos Dawson . . . 7.40 am
21	England for Ever + plant pot		21	Circle and bovine head
22	Blank		22	They Laugh best . . .
23	Blank		23	Do not stop long . . .
24	Heart on shield		24	Heart + Kirkb
25	Blank		25	Blank
26	Blank		26	Cum under my plaid
27	Tomorrow the Sun . . .		27	James Suggen &c
28	(eroded)		28	Forget me not
29	England Expects . . .		29	Blank
30	Blank		30	Blank
31	Blank (Left hand missing)		31	Blank
32	Bonnets of Blue		32	Blank
33	Blank		33	J F and petal pattern
34	Blank		34	Left hand, GP, 1878
35	Blank		35	Seldom Seen
36	Blank		36	Flower Pot
37	Blank		37	Blank
38	Blank		38	Blank
39			39	Blank
40			40	Blank
41			41	Blank

Ulverston End of Bridge

Note: Arrows indicate apparent movement of slabs since Plint's list of 1966.

Dr John Harvey, a member of the Council of the Antiquarian Maritime Society, has written books and articles, mostly on Gothic architecture and garden history.

Appendix 2

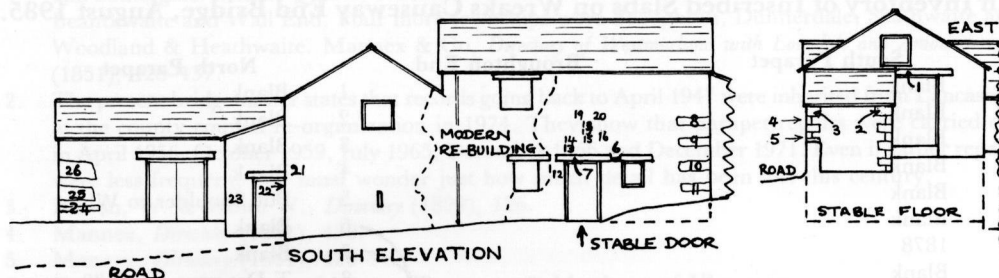


Fig. 9

The Position of Inscriptions on the Buildings at the Ship Inn, Sandside, 1988

1	Come & Turn the Handle	14	Come Again
2	I Armstrong Cyprus	15	& Topsman
3	Lord Lyon	16	Flower
4	Cock o the North	17	Iohn Graham
5	W. Atkinson	18	Flower
6	W. Atkinson	19	W Long
7	18 Stable 79	20	& Robbie Burns
8	Young Orville	21	Ulverston 5 Mls
9	Galloway Jock	22	Broughton
10	Wait for the Waggon	23	I Gifford, 1879, hand, shields
11	British Scotchman	24	Hard Times
12	Left hand	25	Dreary Winter
13	Wm Martin	26	Charming Month of May

Note: Other Inscriptions might have been lost from the rebuilt section.